Shahryar Nashat
Force Life

MoMA
For the inaugural commission in The Marie-Josée and Henry Kravis Studio, artist Shahryar Nashat presents the installation *Force Life*. The other commission is *Shelf Life* by choreographer Adam Linder. The exhibitions alternate hourly throughout the day, so that only one is on view at a given time.

Nashat’s *Force Life* is on view daily at 10:30 a.m., 12:30, 2:30, and 4:30 p.m., and on Fridays 10:30 a.m.–1:00 p.m., 2:00, 4:00, 6:00, and 8:00 p.m.

Shahryar Nashat is interested in how technological innovations can serve as prostheses that extend the abilities and functions of the human form. Pondering the question “when is the body most alive,” he is equally invested in how technology can alienate humans from themselves and from one another. His work lives in the uneasy balance between these competing aspects of technology, a force that both enhances and fragments human life.

Nashat’s exhibition *Force Life* consists of three sculptures and a video set within an immersive light environment designed by the artist. Each of these works corresponds to an idea in a tripartite system: a video titled *Blood (what is authority)*; a horizontal sculpture titled *Barre (when will you get rid of my body)*; and two marble sculptures titled *Brain (you no longer have to simulate)* and *Brain (are you nervous in this system)*. Each element is a stand-in for ways in which art is experienced: a physical experience, felt with the body; a visual experience, seen by the eyes; and an intellectual experience, perceived by the mind. Deploying elements of the central nervous system across three distinct artworks, Nashat mimics the fragmentation of consciousness experienced through contemporary technologies. A prone body is the centerpiece of the video, a form subjected to relentless mechanical scanning by the camera, which zooms in and out, panning over the body as if carrying out an inventory of its component parts. Animals captured on CCTV also create a silent, menacing presence; as they interact with the camera, the lens becomes both mirror and counterpart.

Accompanying these works is an immersive lighting environment that changes throughout the course of the exhibition and in relation to the natural shift in light filtered through the windows in the Kravis Studio. The light surrounds and unifies the artworks, connecting the dispersed objects of Nashat’s system into a single body.

By presenting two distinct exhibitions that occupy the same space, Linder and Nashat raise questions about where art happens and how it is communicated.

**About Force Life**

**Bio**

**Shahryar Nashat** (1975) is a Swiss artist. His work has been presented at Statens Museum for Kunst Copenhagen (2019); Swiss Institute, New York (2019); Kunsthalle Basel, Switzerland (2018); Portikus, Frankfurt (2016); Schinkel Pavillon, Berlin (2016); Carpenter Center for Visual Arts at Harvard University, Cambridge, MA (2015); Palais de Tokyo, Paris (2015); and 356 Mission, Los Angeles, CA (2015), among other venues. Nashat’s work has been included in the Venice Biennale (2011, 2005), 8th Berlin Biennale (2014), 20th Sydney Biennale (2016), Montreal Biennial (2016), and the Hammer Biennial (2016).

**List of Works**

*Brain (you no longer have to simulate).* 2020.
Marble, 22 ¾ × 27 × 55 ½” (58 x 68.6 x 140 cm)

*Brain (are you nervous in this system).* 2020.
Marble, 22 ¾ × 25 ½ × 55 ¼” (57.5 x 64.7 x 140 cm)

*Barre (when will you get rid of my body).* 2020. Synthetic polymer, fiberglass, 26 ¾ × 78 ¾ × 15” (68 x 200 x 38 cm)

*Blood (what is authority).* 2020. HD video, color/sound, 14:15 min.

Shahryar Nashat: Force Life is commissioned by The Museum of Modern Art, New York. Organized at MoMA by Stuart Comer, Curator of Media and Performance, and Giampaolo Bianconi, Curatorial Assistant, Department of Media and Performance Art. The exhibition is presented as part of The Hyundai Card Performance Series. Additional support is provided by the Harkness Foundation for Dance. Cover image: © 2020 Shahryar Nashat, Photo: Will Davidson; Above: Still from Blood (what is authority). Blood is produced by Joni Sighvatsson and Natalie Hill, with the assistance of Alexandre Monod; music and sound by Steffen Martin. Camera by Jeanne Vienne. Thanks to Caspian Larkins and Jess Gadani. The artist wishes to thank Josef Dalle Nogare - Dalle Nogare Graniti e Marmi and Basil Katz - Cinnabar California for their generous support. Special thanks to Riley O’Neill and Cooper Jacoby. All works courtesy of David Kordansky Gallery, Los Angeles, and Rodeo, London.
Adam Linder is a choreographer working in Los Angeles and New York. He is a master of the full spectrum of dance styles, from classical to contemporary, and his work often explores the relationship between dance and visual art. Linder is known for his innovative approach to choreography, which often includes elements of theatre, sculpture, and performance art.

Linder's work is characterized by its complexity and its ability to engage the audience on multiple levels. His pieces often explore themes of power, identity, and control, and he is known for his use of metaphor and symbolism in his work.

Linder was born in 1972 in New York City, where he grew up in a family of artists. He started dancing at a young age and went on to study dance at the Juilliard School. He has been a prolific choreographer for over two decades, and his work has been presented in venues around the world.

Linder's work is often collaborative, and he has worked with a wide range of artists, including dancers, musicians, and visual artists. His pieces are known for their technical precision and their emotional impact, and they are celebrated for their ability to push the boundaries of dance and performance art.